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different views maintained by experimentalists. In the present case of the affective processes our criticism does not touch his right of adherence to the older doctrine, but rather the mode of presentation, which in our opinion is distinctly indicative of finality, where finality is quite open to question. With Mr. Titchener's view of the relation of affection to attention and the conspicuous place which attention occupies in the experimentation above referred to, the nexus between the older and the newer formulations is by no means difficult to establish. We regret, therefore, that the author has not phrased this part of his work more flexibly. In a similar manner the reviewer is quite confident that the statements based on the dynamometrical experiments are too extreme. A full discussion of these points is, however, obviously out of place here.

Despite the conventional unpopularity of comparison, Mr. Titchener's book will inevitably be compared with Mr. Sanford's Manual, which has hitherto occupied the field alone. A word of comment on the two books may, therefore, be permitted. In the reviewer's opinion the books so far from becoming competitors are likely to be felt as indispensable supplements to one another. There can be no possible question that Mr. Titchener's volumes supply a long felt need, which Mr. Sanford's book largely failed to satisfy. We have already pointed out some of these particulars. But Mr. Sanford's book has been of invaluable assistance to every laboratory in this country, and its wealth of experiments and its convenient bibliographical materials will retain for it a necessary place in every laboratory course. With two such books at his side it must be an ill-trained and incompetent instructor who cannot make his introductory experimental work effective and interesting.

Mr. Titchener's publishers have given his books a most attractive dress. The typographical work is beyond criticism. Carefully prepared indices, lists of apparatus, etc., complete the highly efficient system of devices for rendering the material of the volumes easily accessible.

JAMES ROWLAND ANGELL.

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*The origins of Art—a psychological and sociological inquiry*, by YRJÖ HIRN. Macmillan & Co., 1900.

In this carefully written volume of 300 pages Prof. Hirn has given us, not only an able discussion of most of the current questions of æsthetic theory, but has so balanced certain features of explanation that the result becomes original if not completely just. Art is represented as arising from a feeling-state or emotion, in which is contained the desire not only for exteriorization but for social transmission. In this latter process secondary qualities arise which aid in securing the transmission and perpetuation of the original feeling-state. These have been derived from the media, which, moreover, were originally called into being by utilitarian non-æsthetic needs. These media are not merely to be regarded as the material, the clay, the gesture, the mark, the sound, the bright or attractive object, but the purposes already in existence before the art-impulse uses them for its higher needs. These are also origins, among which Prof. Hirn discusses in detail (1) the need for conveying information, which in an art form is retained as lucidity; (2) the need for erotic propitiation, or more generally for obtaining favor, recognized in the sensuous and attractive forms of art; (3) the need of co-ordination in work or war, retained as stimulation or excitement; and (4) the faith in magic, giving us the most characteristic quality of imagination.

As will be seen, this is a scheme which fits in most admirably to the

exigencies of research. These four sub-heads really classify different explanations that have been offered of art phenomena, and thus form excellent divisions by which the literature of the subject may be conveniently treated. The book bears the imprint of the serious scholar not only in its immediate contents but in the very complete references and indices which are appended.

It is to be regretted, however, that a writer so subtle and discriminating as Prof. Hirn has seemingly never deliberately placed before him the chief aim of the modern psychologist in all matters of origin. This we might say is not so much to analyze correctly the conscious processes, introspectively, experimentally or anthropologically, and to assume the beginning of these processes as to any extent original; but, taking such an analysis as a starting-point, both to enquire what light it throws upon processes, no doubt partially represented although not consciously related, and to discover how these partially represented processes affect the analytic starting point. Consciousness thus becomes something like a tool with which we essay to unearth the buried tree of phylogenetic mental life, a tool, however, made from this very tree itself.

Retaining a firm hold upon this genetic point of view, we may readily admit, with Prof. Hirn, that the already evolved or present art impulse may use and transpose purposes of magic, purposes of erotic propitiation, etc., without denying that possibly one or other of these motives, or rather what lies back of them, may not have created the art-impulse itself. To illustrate by an analogy the mud wasp does not build its cell, fill it with spiders alive but numb, and lay its eggs for any conscious reproductive purpose, but it is yet the reproductive instinct which leads to, and creates, or is the deepest origin of the acts in question. The appeal to consciousness, although in one sense ultimate, must be interpreted much more broadly and genetically than is apparent in the book before us. When one looks for ultimate origin he looks for something deeper than individual or social purpose.

In the view of the present writer, Prof. Hirn is never stronger than at the start. All the facts of recent research converge to render unsailable his claim against the intellectualist and in favor of the emotionalistic interpretation of art. But in showing what is contained in the art feeling-state or emotion, Prof. Hirn unfortunately deserts his original position and continually offers conscious intellectual purposes as the essential content of his explanations. This is shown in his first step introducing the social factor where he makes it an essential feature of the art-impulse that it should convey the feeling-state to others. To convey not only art feelings but every kind of feeling and thought to others is no doubt essential to normal human beings, but there is no proof that this decidedly not autoteleological purpose makes any particular art production either more or less artistic. When an artist consciously tries to shape his product so that it may be acceptable to others he may as frequently be destroying its real artistic quality as not. In the same way it is no doubt true that the art impulse tends to enhance or relieve an emotional state, and Prof. Hirn is particularly excellent in his analysis of these effects, but there is no proof that this conscious purpose is to be looked upon as their origin, or indeed as always favoring their manifestations.

An illustration will make this plainer and also bring to light a feature of the art psychosis neglected by Prof. Hirn. Pres. G. Stanley Hall in his study on Children's Fears gives the case of little girl who on going to bed imagined the room tenanted by crawling shapes of every kind. After enduring this for many nights she came to imagine the four big lions stalked into the room and took up their positions as

defenders at the four corners of the bed. At this point the little girl fell peacefully asleep.

These few events have all the essentials of a little drama, but without desire to communicate it to others, nor was there any conscious purpose to relieve the state of mind. The conscious efforts had no doubt been already tried and found ineffectual, and that partly because they were conscious or known to be intended. It is only when the lions stalk in of themselves that the imagery becomes a drama or a real art product.

It is this completion of a train of feeling with its images in such a way as to become satisfactory but without depending on outside help, that is the essential feature of the art psychosis neglected by Prof. Hirn, and which accounts not only for such stories as *Red Riding Hood*, but modern novels where the authors report that these characters seem to them to have a life of their own which they feel forced to obey and follow in their delineations. This is manifest in music and dancing, but also in the graphic forms where, for example, as in painting, the picture as it becomes artistic and not a mere photograph, asserts itself as the meaning of the objects portrayed, which latter are changed, augmented, decreased, selected or emphasized, so that the picture recalls nature, but also completes or adds to it, much in the same way as the lions and their emotional accompaniments, stalked into the scene of the little girl and made it a satisfactory play.

With this difference in the analysis of the essential feature of the art psychosis it is easier to see the possibility of the completed art state or emotion being derived from a deeper lying emotion or state which has so combined with the other contents as to transform or complete them. In the case of the little girl, it was a sthenic emotion of some kind which came in, accompanied by, either slightly before or slightly after, the entry of the lions. The question for the psychologist is, what is the original phylogenetic form of this sthenic emotion? That it was an emotion not so much of self-confidence, but of love and reliance on another, with a characteristically feminine sense of protection is an indication. All the better for the phylogenetic interpretation that it occurs in a case, where any conscious sexual purpose or feeling must be absent. Indeed Prof. Hirn's assumption that the phrase "erotic propitiation" describes the theory of the sexual origin of art, rather than narrows it, and perhaps degrades it, is of itself sufficient to blind him to the real value of the theory, for further appreciation of which the reader may be referred to the present writer's article in Vol VII of this *Journal*.  
COLIN A. SCOTT.

*Sowremennaja eksperimentalnaja psichslogija w jejr otnoshenii k woprossam shkólnago obouchenija.* [Modern experimental psychology in relation to questions of school instruction.] By ALEXANDER NETSCHAJEFF. St. Petersburg, 1901. pp. 236, with 79 tables.

The species of psychological pessimism "made in Germany," which Münsterberg has been endeavoring with so much ardor to introduce into America, has apparently not infected Russia. Dr. Netschajeff's book is a strong earnest plea for the application of experimental psychology to education and a refutation of the dogma that this new science is not of direct value to the teacher. He admits that the teacher need not necessarily be an experimenter herself; but that she must be familiar with the results of experimental psychology; and he believes that these results are easiest comprehended when one knows the methods and steps by which they have been reached.

The first chapter discusses the adaptation of the school programme to age and mental capacities of children. The author cites from Gilbert's studies made at New Haven facts which tell strongly against